# LOYOLA UNIVERSITY
## BULLETIN

No. 7

# THE COLLEGE
# OF
# MUSIC
# 1955

B
8.2
3.3
7.25
Set II

ANNOUNCEMENTS 1955-1956

VOL. XXXVII September, 1955

New Orleans, La.

## • ACCREDITATION

# LOYOLA UNIVERSITY

*Founded in 1912*

• Loyola University, incorporated April 15, 1912.

Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Member of:
Southern Association of Colleges and Secondary Schools
National Catholic Educational Association
Jesuit Educational Association
Association of American Colleges

**The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.**

Ad Majorem Dei Gloriam

# loyola university

## college of music bulletin

*

1955 – 1956

6363 St. Charles Avenue
New Orleans 18, Louisiana

## 1955 - CALENDAR - 1955

### JANUARY

| S | M | T | W | T | F | S |
|---|---|---|---|---|---|---|
| | | | | | | 1 |
| 2 | 3 | 4 | 5 | 6 | 7 | 8 |
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### FEBRUARY

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### MARCH

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### APRIL

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### MAY

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### JUNE

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### JULY

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### AUGUST

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### SEPTEMBER

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### OCTOBER

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### NOVEMBER

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### DECEMBER

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## 1956 - CALENDAR - 1956

### JANUARY

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### FEBRUARY

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### MARCH

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### APRIL

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### MAY

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### JUNE

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### JULY

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### AUGUST

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### SEPTEMBER

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### OCTOBER

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### NOVEMBER

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### DECEMBER

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# Session Calendar

*1955 - 1956*

## Fall Semester

*1955*

| | | |
|---|---|---|
| SEPTEMBER | 9-16 | Freshmen Orientation. |
| SEPTEMBER | 9-10 | Placement test for Freshmen.<br>Examinations for removal of conditions incurred. |
| SEPTEMBER | 14 | Completion of Freshmen registration. |
| SEPTEMBER | 15-16 | Registration of Sophomores, Juniors, and Seniors. |
| SEPTEMBER | 19 | Official opening of Fall Semester, Lectures and classes begin. Fee for late registration. |
| SEPTEMBER | 28 | Mass of the Holy Spirit. |
| OCTOBER | 7 | Latest date for official withdrawal from courses and schedule adjustments. |
| NOVEMBER | 1 | Feast of All Saints. University holiday. |
| NOVEMBER | 16 | Mid-semester examinations begin. |
| NOVEMBER | 24 | Thanksgiving holidays, Thursday through Saturday. |
| DECEMBER | 8 | Feast of the Immaculate Conception. University holiday. |
| DECEMBER | 20 | Christmas holidays begin after last class. |

*1956*

| | | |
|---|---|---|
| JANUARY | 3 | Classes resumed. |
| JANUARY | 19 | Final examinations begin. |
| JANUARY | 26 | End of Fall Semester. |

## Spring Semester

| | | |
|---|---|---|
| JANUARY | 26, 27, 28 | Mid-semester holidays. Registration of new students. |
| JANUARY | 30 | Official opening of Spring Semester. Lectures and classes begin. Fee for late registration. |
| FEBRUARY | 4 | Examinations for removal of conditions incurred in the Fall Semester. |
| FEBRUARY | 10 | Latest date for registration or schedule adjustments. |
| FEBRUARY | 13-14 | Mardi Gras. University holidays. |
| FEBRUARY | 17 | Latest date for applications of candidates for degrees to be conferred in June, 1956. Last day for official withdrawal from courses. Graduation fees due. |
| MARCH | 22 | Mid-semester examinations begin. |
| MARCH | 28 | Easter holidays begin after last class. |
| APRIL | 3 | Classes resumed. |
| MAY | 10 | Ascension Thursday. University holiday. |
| MAY | 16-19 | Examinations for Seniors. |
| MAY | 23 | Examinations for underclassmen begin. |
| MAY | 30 | Commencement Exercises. |

## Board of Directors of the University

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Vice-President

Rev. Edward W. Shields, S.J., A.M., Secretary

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

## University Council of Deans and Regents

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties, Dean of College of Arts and Sciences

Rev. Bernard A. Tonnar, S.J., A.M., S.T.L., Assistant Dean

Rev. Anthony C. O'Flynn, S.J., A.M., S.T.L., Dean of Students

Rev. Louis J. Twomey, S.J., A.M., Regent of School of Law

Miguel Bernal, Mus.Comp.M., Cant.Greg.D., Mus.M.O., A.G.O., Dean of College of Music

Rev. Joseph A. Butt, S.J., A.M., D.D., Regent of College of Business Administration

Frank J. Houghton, D.D.S., F.A.C.D., Dean of School of Dentistry

Antonio E. Papale, A.B., LL.B., Dean of School of Law

John F. McCloskey, B.B.A., R.Ph., M.B.A., Dean of College of Pharmacy

Henry J. Engler, Jr., M.B.A., Acting Dean of College of Business Administration

Raymond P. Witte, PhD., Director of Evening Division

# College of Music

Affiliated in 1932

## Officers of Administration

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties

Miguel Bernal, Mus.Comp.M., Cant.Greg.D., Mus.M.O., A.G.O., Dean

Ernest E. Schuyten, Mus.D., F.N.C., Dean Emeritus

Rev. Anthony C. O'Flynn, S.J., A.M., S.T.L., Dean of Students

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Miss Carmel V. Discon, A.M., Registrar

Rev. Samuel H. Ray, S.J., A.M., S.T.D., Student Counsellor

Mr. James W. Dyson, A.M., B.S., in Library Science, Librarian

Mrs. Yolande de Reyna Tallman, B.M., Secretary

# College of Music Faculty

## Applied Music (A)

*Piano*

GUY F. BERNARD, *Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music

JOSEPH H. BLOEMER, B.M., Loyola University

FRANCIS A. CASSANOVA, B.M., Loyola University

MARGARET B. COCKE, B.A., Queen's College, B.M., *ibid.*

GLADYS FISHER GAY, B.M., N.O. Conservatory of Music

ORVAL KLOPP, B.M., Lebanon Valley College

ISTVAN NADAS, Graduate National Academy of Budapest

EUGIE TEBAULT PASSERA, B.M., Loyola University

*Organ*

MIGUEL BERNAL, A.G.O., Mus.Comp.M., Pontifical School, Rome, Italy; Mus.M. Organ, *ibid;* Cant.Greg.D., *ibid.*
Dean of Loyola College of Music

*Voice*

DOROTHY BRUMFIELD HULSE, *Chairman*
B.M., Loyola University

MARGUERITE CASTELLANOS TAGGART

MARY TORTORICH, B.M., Loyola University

ELISABETH WOOD

*Violin*

ELLA DE LOS REYES, B.M., N.O. Conservatory of Music, Mus.M. Eastman School of Music

RUDOLPH PATMAGRIAN, Graduate of Teheran Conservatory of Music Iran, New England Conservatory of Music

*Violoncello*

(To be appointed)

*Contra Bass*

ROBERT V. CICCARELLI, Juilliard School of Music, B.M., Loyola University

*Flute*

RALPH LACASSAGNE

*Oboe*

(To be appointed)

*Clarinet*

PAUL GUMA, B.M., Louisiana State University; Mus.M., *ibid.*

SEYMOUR SOKOLOFF

*Bassoon*

(To be appointed)

*French Horn*

VINCENT J. ORSO, JR.

*Trumpet*

GEORGE A. JANSEN, *Director of the Loyola Band*

*Trombone*

MILTON BUSH, B.A., Southeastern University, B.M., *ibid.*, Mus.M., Louisiana State University

*Tuba*
GEORGE A. JANSEN

*Percussion*
DAVID BUTTOLPH, B.A., Yale University; B.S., Juilliard School of Music

## Theory (B)

*Sight Reading*
ELLA DE LOS REYES — GUY BERNARD

*Ear Training*
ELLA DE LOS REYES — GUY BERNARD

*Basic Theory*
ELLA DE LOS REYES — GUY BERNARD

*Polyphonic Dictation*
MIGUEL BERNAL

*Music Appreciation*
ISTVAN NADAS

*History of Music*
ISTVAN NADAS

*Form and Analysis*
ELLA DE LOS REYES

*Harmony*
MIGUEL BERNAL — ELLA DE LOS REYES

*Counterpoint*
MIGUEL BERNAL — ELLA DE LOS REYES

*Fugue*
MIGUEL BERNAL — ELLA DE LOS REYES

*Composition*
MIGUEL BERNAL

*Instrumentation and Orchestration*
GUY BERNARD

*Elementary Vocal Methods*
ALMA HOBBS PETERSON

*High School Vocal Methods*
ALMA HOBBS PETERSON

*Instrumental Methods and Materials*
(To be appointed)

*Piano Pedagogy and Materials*
(To be appointed)

*Class Piano Methods*
MARGARET E. COCKE

## MUSIC ENSEMBLES (C)

*Orchestra*
RUDOLPH PATMAGRIAN

*Chorus*
MIGUEL BERNAL

*Band*
GEORGE A. JANSEN

*Chamber Music*
ELLA DE LOS REYES

*Woodwind Ensemble*
(To be appointed)

*Brass Ensemble*
GEORGE A. JANSEN

*Accompaniment*
ELLA DE LOS REYES — ELIZABETH SCHWARZ — GUY BERNARD

*Conducting*
GEORGE A. JANSEN — RUDOLPH PATAMAGRIAN

*Music Workshop*
(To be appointed)

*Opera Workshop*
ARTHUR COSENZA

## SACRED MUSIC (D)

REV. PAUL L. CALLENS, S.J., *Chairman*

*Gregorian Chant*
REV. PAUL L. CALLENS, S.J. — REV. FRANCIS HAJTAS — MIGUEL BERNAL

*Gregorian Chant History*
REV. FRANCIS HAJTAS

*Gregorian Chant Accompaniment*
MIGUEL BERNAL

*Vocal Classical Polyphony*
MIGUEL BERNAL

*Liturgical Music Legislation*
REV. FRANCIS HAJTAS

*Modern Sacred Music Repertoire*
MIGUEL BERNAL

# The College of Music

## HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

## ORGANIZATIONS

### Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

### Loyola University Orchestra

The University Orchestra is an organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean.

### University Band

Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

### Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

### Religious Organization

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

### Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

### Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts.

### Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953.

### Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda, and Glee Club.

## CONCERTS

During the year the College of Music presents concerts for the purpose of educating and adding to the experience of the students. These concerts are given under the following categories:

Faculty Concerts
Student Recitals
Choral Concerts
Orchestral Concerts
Chamber Music
Band Concerts
Radio Performances
Loyola Salon Concerts
Visiting Artists

## AWARDS

### Phi Beta Senior Award

The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by Phi Beta.

### Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by Phi Beta Fraternity to the Sophomore in the School of Music who has achieved the highest average for the year. The remittance will be made at the beginning of the student's Junior year.

### Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

### Dean's List

Students who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

## COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

*a.* Composition
*b.* Voice
*c.* Piano
*d.* Instrumental
*e.* Organ
*f.* Sacred Music

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

*a.* Voice
*b.* Piano
*c.* Instrumental

Four-year course leading to a Certificate in Music with the following as majors:

*a.* Voice
*b.* Piano
*c.* Instrumental

LICHER

# *Bachelor of Music*

*Major in . . .*

Composition

Voice

Piano

Instrumental Music

Organ

Sacred Music

## Major . . . COMPOSITION

## Degree . . . B.M.

| FRESHMAN | * | SOPHOMORE | | JUNIOR | | SENIOR** | |
|---|---|---|---|---|---|---|---|
| B 101-2 — Harmony | 8 | B 201-2 — Harmony | 4 | B 301-2 — Composition | 6 | B 431-2 — Composition | 10 |
| A 101-2 — Piano | 2 | B 201-2 — Counterpoint | 4 | B 301-2 — Fugue | 4 | A 401 2 — Piano | 2 |
| B 101-2 — Sight Reading | 2 | A 201-2 — Piano | 2 | A 301-2 — Piano | 2 | A 401-2 — Woodwind and Brass | 2 |
| B 101-2 — Ear Training | 2 | B 201-2 — Sight Reading | 2 | A 301-2 — Strings | 2 | B 401-2 — Poly. Dictation | 2 |
| B 101-2 — Basic Theory | 2 | B 201-2 — Ear Training | 2 | B 331-2 — Form and Analysis | 4 | B 441-2 — Orchestration and Score Reading | 4 |
| B 101-2 — Music Appreciation | 2 | B 201-2 — Basic Theory | 2 | B 301-2 — Poly. Dictation | 2 | B 401-2 — Conducting | 1 |
| C 101-2 — Chorus | 2 | B 211-2 — History of Music | 4 | C 301-2 — Conducting | 1 | B 401-2 — Chorus | 2 |
| C 101-2 — Music Workshop | 1 | C 201-2 — Chorus | 2 | C 301-2 — Chorus | 2 | B 401-2 — Music Workshop | 1 |
| 101-2 — English | 6 | C 201-2 — Music Workshop | 1 | C 301-2 — Music Workshop | 1 | 302-3 — Philosophy | 4 |
| 105-6 — Theology | 4 | 201-2 — English | 6 | C 301-2 — Accompaniment | 1 | 311-12 Theology | 4 |
| | | 201-2 — Philosophy | 4 | 203-301 Philosophy | 4 | | |
| | | 209-10 Theology | 4 | 309-10 Theology | 4 | | |
| | 31 | | 37 | | 33 | | 32 |
| | | | | | | TOTAL | 133 |

* Semester hours per year

** Performance of one short program of original works required at close of senior year. Must be approved by a jury before degree is granted.

**Major . . . VOICE** **Degree . . . B.M.**

| FRESHMAN | * | SOPHOMORE | | JUNIOR** | | SENIOR*** | |
|---|---|---|---|---|---|---|---|
| A 101-2 — Voice | 8 | A 201-2 — Voice | 8 | A 301-2 — Voice | 8 | A 401-2 — Voice | 8 |
| A 101-2 — Piano | 2 | A 201-2 — Piano | 2 | B 301-2 — Poly. Dictation | 2 | B 411-2 — Counterpoint | 4 |
| B 101-2 — Sight Reading | 2 | B 201-2 — Sight Reading | 2 | B 301-2 — Harmony | 4 | B 421-2 — History of Music | 4 |
| B 101-2 — Ear Training | 2 | B 201-2 — Ear Training | 2 | B 331-2 — Form and Analysis | 4 | C 401-2 — Chorus | 2 |
| B 101-2 — Basic Theory | 2 | B 201-2 — Basic Theory | 2 | C 301-2 — Chorus | 2 | C 401-2 — Music Workshop | 1 |
| B 101-2 — Music Appreciation | 2 | B 201-2 — Harmony | 4 | C 301-2 — Music Workshop | 1 | C 401-2 — Opera Workshop | 1 |
| C 101-2 — Opera Workshop | 1 | C 201-2 — Chorus | 2 | C 301-2 — Opera Workshop | 1 | B 401-2 — Foreign Language (Diction) | 2 |
| C 101-2 — Chorus | 2 | C 201-2 — Music Workshop | 1 | B 301-2 — Foreign Language (Diction) | 2 | 302-3 — Philosophy | 4 |
| C 10 2 — Music Workshop | 1 | C 201-2 — Opera Workshop | 1 | C 301-2 — Conducting | 1 | 311-12 Theology | 4 |
| 101-2 — English | 6 | B 201-2 — Foreign Language (Diction) | 2 | 203-301 Philosophy | 4 | | |
| 105-6 — Theology | 4 | 201-2 — English | 6 | 309-10 Theology | 4 | | |
| | 32 | 201-2 — Philosophy | 4 | | 33 | | 30 |
| | | 209-10 Theology | 4 | | | | |
| | | | 40 | | | TOTAL | 135 |

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

## Major . . . PIANO

## Degree . . . B.M.

| FRESHMAN | * |
|---|---|
| A 101-2 — Piano | 8 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Chorus | 2 |
| C 101-2 — Music Workshop | 1 |
| 101-2 — English | 6 |
| 105-6 — Theology | 4 |
| | 29 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Piano | 8 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Harmony | 4 |
| C 201-2 — Chorus | 2 |
| C 201-2 — Music Workshop | 1 |
| 201-2 — English | 6 |
| 201-2 — Philosophy | 4 |
| 209-10 Theology | 4 |
| | 35 |

| JUNIOR** | |
|---|---|
| A 301-2 — Piano | 8 |
| B 301-2 — Poly. Dictation | 2 |
| B 301-2 — Harmony | 4 |
| B 331-2 — Form and Analysis | 4 |
| C 301-2 — Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| C 301-2 — Chamber Music | 2 |
| C 301-2 — Accompaniment | 2 |
| 203-301 Philosophy | 4 |
| 309-10 Theology | 4 |
| | 33 |

| SENIOR*** | |
|---|---|
| A 401-2 — Piano | 8 |
| B 411-2 — Counterpoint | 4 |
| B 421-2 — History of Music | 4 |
| C 401-2 — Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| C 401-2 — Chamber Music | 2 |
| C 401-2 — Accompaniment | 2 |
| 302-3 — Philosophy | 4 |
| 311-12 Theology | 4 |
| | 31 |
| TOTAL | 128 |

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

## Major . . . INSTRUMENTAL MUSIC

## Degree . . . B.M.

| FRESHMAN | * |
|---|---|
| A 101-2 — Major Instrument | 8 |
| A 101-2 — Piano | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Orchestra, Band or Chorus | 2 |
| C 101-2 — Music Workshop | 1 |
| 101-2 — English | 6 |
| 105-6 — Theology | 4 |
| | 31 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Major Instrument | 8 |
| A 201-2 — Piano | 2 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Harmony | 4 |
| C 201-2 — Orchestra, Band or Chorus | 2 |
| C 201-2 — Music Workshop | 1 |
| 201-2 — English | 6 |
| 201-2 — Philosophy | 4 |
| 209-10 Theology | 4 |
| | 37 |

| JUNIOR** | |
|---|---|
| A 301-2 — Major Instrument | 8 |
| A 301-2 — Minor Instrument | 2 |
| B 301-2 — Poly. Dictation | 2 |
| B 301-2 — Harmony | 4 |
| B 331-2 — Form and Analysis | 4 |
| C 301-2 — Orchestra, Band or Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| C 301-2 — Chamber Music | 2 |
| C 301-2 — Conducting | 2 |
| 203-301 Philosophy | 4 |
| 309-10 Theology | 4 |
| | 35 |

| SENIOR*** | |
|---|---|
| A 401-2 — Major Instrument | 8 |
| B 411-2 — Counterpoint | 4 |
| B 411-2 — Orchestration | 4 |
| B 411-2 — History of Music | 4 |
| C 401-2 — Orchestra, Band or Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| C 401-2 — Chamber Music | 2 |
| C 301-2 — Conducting | 2 |
| 302-3 — Philosophy | 4 |
| 311-12 Theology | 4 |
| | 35 |
| TOTAL | 138 |

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

## Major . . . ORGAN

## Degree . . . B.M.

| FRESHMAN | * |
|---|---|
| A 101-2 — Organ | 8 |
| A 101-2 — Piano | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| D 211-2 — Gregorian Chant | 6 |
| C 101-2 — Choir | 2 |
| C 101-2 — Music Workshop | 1 |
| 101-2 — English | 6 |
| 105-6 — Theology | 4 |
| | 37 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Organ | 8 |
| A 201-2 — Piano | 2 |
| A 211-2 — Improvisation | 4 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 211-2 — History of Music | 4 |
| C 201-2 — Choir | 2 |
| C 201-2 — Music Workshop | 1 |
| B 201-2 — Harmony | 4 |
| 201-2 — English | 6 |
| 209-10 Theology | 4 |
| | 41 |

| JUNIOR** | |
|---|---|
| A 301-2 — Organ | 8 |
| A 301-2 — Piano | 2 |
| A 321-2 — Improvisation | 4 |
| A 341-2 — Organ Registration | 2 |
| B 301-2 — Poly. Dication | 2 |
| B 301-2 — Harmony | 4 |
| B 301-2 — Counterpoint | 4 |
| C 301-2 — Conducting | 2 |
| C 301-2 — Music Workshop | 1 |
| C 301-2 — Accompaniment | 1 |
| 203-301 Philosophy | 4 |
| D 301-2 — Liturgy | 4 |
| | 38 |

| SENIOR*** | |
|---|---|
| A 401-2 — Organ | 8 |
| A 451-2 — Organ Open Score Reading | 2 |
| A 431-2 — Improvisation | 4 |
| A 551-2 — Transposition | 2 |
| B 331-2 — Form and Analysis | 4 |
| B 401-2 — Fugue | 4 |
| B 421-2 — Gregorian Chant Accompaniment | 2 |
| C 401-2 — Choir | 2 |
| C 401-2 — Music Workshop | 1 |
| C 401-2 — Accompaniment | 1 |
| 302-3 — Philosophy | 4 |
| 311-12 Theology | 4 |
| D 401-2 — Liturgical Music Legislation | 2 |
| | 40 |
| TOTAL | 156 |

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

## Major . . . SACRED MUSIC

## Degree . . . B.M.

| FRESHMAN | * |
|---|---|
| D 101-2 — Gregorian Chant History | 4 |
| A 101-2 — Piano | 2 |
| A 101-2 — Voice | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Music Workshop | 1 |
| 101-2 — English | 6 |
| 105-6 — Theology | 4 |
| | 27 |

| SOPHOMORE | |
|---|---|
| D 211-2 — Gregorian Chant | 6 |
| A 201-2 — Piano | 2 |
| A 201-2 — Organ | 2 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Vocal Classical Polyphony | 1 |
| B 211-2 — History of Music | 4 |
| C 201-2 — Chorus | 2 |
| C 201-2 — Music Workshop | 1 |
| 201-2 — English | 6 |
| 201-2 — Philosophy | 4 |
| 209-10 Theology | 4 |
| | 38 |

| JUNIOR | |
|---|---|
| D 311-2 — Gregorian Chant | 6 |
| A 301-2 — Piano | 2 |
| A 301-2 — Organ or Voice | 2 |
| B 301-2 — Polyphonic Dictation | 2 |
| B 301-2 — Harmony | 4 |
| B 331-2 — Form and Analysis | 4 |
| C 301-2 — Conducting | 2 |
| C 301-2 — Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| Latin | 4 |
| 203-301 Philosophy | 4 |
| D 301-2 — Liturgy | 4 |
| | 37 |

| SENIOR** | |
|---|---|
| D 411-2 — Gregorian Chant | 6 |
| A 401-2 — Organ or Voice | 2 |
| B 401-2 — Harmony | 4 |
| C 401-2 — Accompaniment | 1 |
| D 421-2 — Gregorian Chant Accompaniment | 2 |
| D 401-2 — Modern Sacred Music Repertoire | 1 |
| C 401-2 — Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| D 401-2 — Liturgical Music Legislation | 2 |
| Latin | 4 |
| 302-3 — Philosophy | 4 |
| 311-12 Theology | 4 |
| | 33 |
| TOTAL | 135 |

* Semester hours per year

** Thesis required for graduation

BUCHER

# Bachelor in Music Education

*Major in . . .*

Voice

Piano

Instrumental Music

## Major . . . VOICE

## Degree . . . B.M.E.

| FRESHMAN | * |
|---|---|
| A 101-2 — Voice | 6 |
| A 101-2 — Piano | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Chorus | 2 |
| C 101-2 — Music Workshop | 1 |
| C 101-2 — Opera Workshop | 1 |
| 101-2 — English | 6 |
| 201-2 — History (USA) | 6 |
| 101 — Algebra — 105 Trigonometry | 6 |
| 105-6 — Theology | 4 |
| | 42 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Voice | 6 |
| A 201-2 — Piano | 2 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Harmony | 4 |
| B 201-2 — History of Music | 4 |
| B 201-2 — Chorus | 2 |
| B 201-2 — Music Workshop | 1 |
| C 201-2 — Opera Workshop | 1 |
| 201-2 — English | 6 |
| **Science (Biology, Chemistry, Physics) | 8 |
| 209-10 Theology | 4 |
| | 44 |

| JUNIOR | |
|---|---|
| A 301-2 — Voice | 6 |
| A 301-2 — Piano | 2 |
| B 301-2 — Poly. Dictation | 2 |
| B 301-2 — Sight Reading | 2 |
| B 301-2 — Harmony | 4 |
| B 321-2 — History of Music | 4 |
| C 301-2 — Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| C 301-2 — Opera Workshop | 1 |
| C 301-2 — Conducting | 2 |
| Science (Biology, Chemistry, Physics) | 4 to 8 |
| 310 — History of Education | 3 |
| 333 — Educational Psychology | 3 |
| 150-1 — Physical Education | 4 |
| 309-10 Theology | 4 |
| | 44 |

| SENIOR | |
|---|---|
| A 401-2 — Voice | 6 |
| B 441-2 — Form and Analysis | 4 |
| C 401-2 — Conducting | 2 |
| C 401-2 — Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| C 401-2 — Opera Workshop | 1 |
| B 401-2 — Grade Methods | 2 |
| B 411-2 — High School Methods | 2 |
| 301-2 — Education | 6 |
| 351 — Education | 2 |
| B 441-2 — Observation and Practice Teaching | 4 |
| 311-12 Theology | 4 |
| Electives in Social Studies | 6 |
| | 42 |
| TOTAL | 172 |

* Semester hours per year

** A total of 12 semester hours is required of all students; there must be a minimum of 3 semester hours in biological science and a minimum of 3 semester hours in a physical science (Physics or Chemistry.) The 6 additional semester hours may be distributed as the student elects in either biological or physical science. These requirements may be met with Bl. 101, Bl. 104, Bl. 105, Bl. 106, Ch. 101-2, Ph. 201-4, Ch. 103, and Ph. 103. Ch. 101-2 and Ph. 201-4 must be completed to the full 8 semester hours. Ch. 103 and Ph. 103 do not meet the requirements for teaching science.

## Major . . . PIANO

## Degree . . . B.M.E.

| FRESHMAN | * |
|---|---|
| A 101-2 — Piano | 6 |
| A 101-2 — Minor in Applied Music | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Chorus | 2 |
| C 101-2 — Music Workshop | 1 |
| 101-2 — English | 6 |
| 201-2 — History (USA) | 6 |
| 101- — Algebra—Trigonometry 105 | 6 |
| 105-6 — Theology | 4 |
| | 41 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Piano | 6 |
| A 201-2 — Minor in Applied Music | 2 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Harmony | 4 |
| C 201-2 — Chorus | 2 |
| C 201-2 — Music Workshop | 1 |
| 201-2 — English | 6 |
| **Science (Biology, Chemistry, Physics) | 8 |
| 209-10 Theology | 4 |
| | 39 |

| JUNIOR | |
|---|---|
| A 301-2 — Piano | 6 |
| A 301-2 — Minor in Applied Music | 2 |
| B 301-2 — Harmony | 4 |
| B 301-2 — Poly. Dictation | 2 |
| C 301-2 — Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| C 301-2 — Conducting | 2 |
| B 321-2 — History of Music | 4 |
| Science (Biology, Chemistry, Physics) | 4 |
| 310 — History of Education | 3 |
| 333 — Educational Psychology | 3 |
| 150-1 — Physical Education | 4 |
| 309-10 Theology | 4 |
| | 41 |

| SENIOR | |
|---|---|
| A 401-2 — Piano | 6 |
| B 331-2 — Form and Analysis | 4 |
| B 441-2 — Orchestration | 4 |
| C 401-2 — Conducting | 2 |
| C 401-2 — Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| B 421-2 — Piano Pedagogy and Materials | 2 |
| 301-2 — Education | 6 |
| 351 — Education | 2 |
| B 441-2 — Observation and Practice Teaching | 4 |
| Electives in Social Studies | 6 |
| 311-12 — Theology | 4 |
| | 43 |
| TOTAL | 164 |

* Semester hours per year

** Cf. note on Science under Freshman year B.M.E. Voice

*** Accompaniment recommended in Junior and Senior years

## Major . . . INSTRUMENTAL MUSIC — Degree . . . B.M.E.

| FRESHMAN | * |
|---|---|
| A 101-2 — Principal Instrument | 6 |
| A 101-2 — Piano | 2 |
| A 101-2 — Minor Instrument: Strings | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Orchestra, Band or Chorus | 2 |
| C 101-2 — Music Workshop | 1 |
| 101-2 — English | 6 |
| 201-2 — History (USA) | 6 |
| 101 — Algebra — 105 Trigonometry | 6 |
| 105-6 — Theology | 4 |
| | 43 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Principal Instrument | 6 |
| A 201-2 — Piano | 2 |
| A 201-2 — Minor Instrument: Woodwind or Brass | 2 |
| A 201-2 — Minor Instrument: Strings | 2 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Harmony | 4 |
| C 201-2 — Orchestra, Band or Chorus | 2 |
| C 201-2 — Music Workshop | 1 |
| 201-2 — English | 6 |
| **Science (Biology, Chemistry, Physics) | 8 |
| 209-10 Theology | 4 |
| | 43 |

| JUNIOR | |
|---|---|
| A 301-2 — Principal Instrument | 6 |
| A 301-2 — Minor Instrument: Brass or Woodwind | 2 |
| A 301-2 — Minor Instrument: Strings | 2 |
| B 301-2 — Harmony | 4 |
| B 301-2 — Poly. Dictation | 2 |
| C 301-2 — Orchestra, Band or Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| B 321-2 — History of Music | 4 |
| C 301-2 — Conducting | 2 |
| Science (Biology, Chemistry, Physics) | 4 |
| 310 — History of Education | 3 |
| 333 — Educational Psychology | 3 |
| 150-1 — Physical Education | 4 |
| 309-10 Theology | 4 |
| | 43 |

| SENIOR | |
|---|---|
| A 401-2 — Principal Instrument | 6 |
| A 401-2 — Minor Instrument: Strings | 2 |
| A 401 — Percussion (First Sem.) | 1 |
| B 431-2 — Form and Analysis | 4 |
| B 441-2 — Orchestration | 4 |
| C 401-2 — Conducting | 2 |
| C 401-2 — Orchestra, Band or Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| B 451-2 — Instrumental Methods | 2 |
| 301-2 — Education | 6 |
| 351 — Education | 2 |
| B 441-2 — Observation and Practice Teaching | 4 |
| Electives in Social Studies | 6 |
| 311-12 Theology | 4 |
| | 46 |

TOTAL 175

* Semester hours per year

** Cf. note on Science under Freshman year B.M.E. Voice

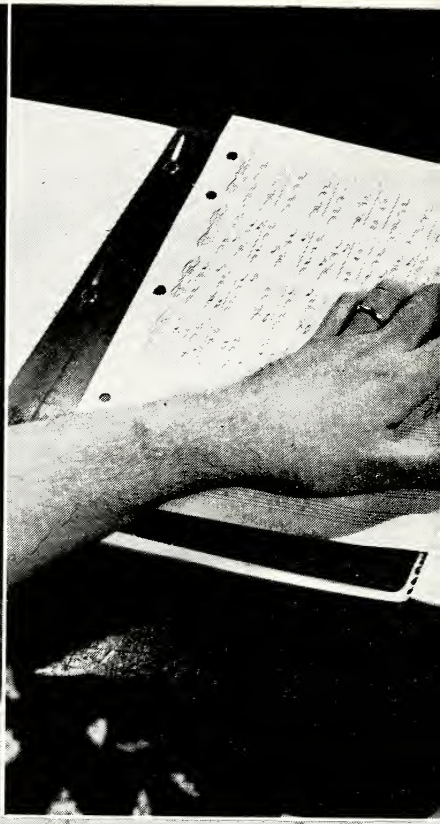
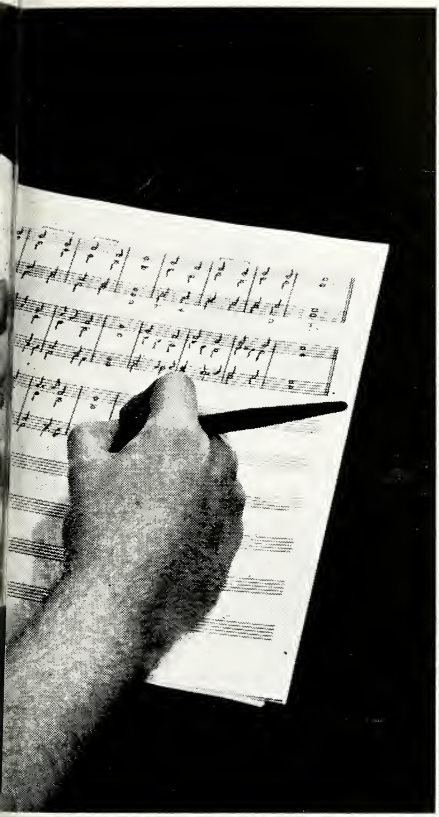
# *Certificate*

*Major in . . .*

Voice

Piano

Instrumental Music



## Major . . . VOICE

## Certificate Course

| FRESHMEN | * | SOPHOMORE | | JUNIOR** | | SENIOR*** | |
|---|---|---|---|---|---|---|---|
| A 101-2 — Voice | 8 | A 201-2 — Voice | 8 | A 301-2 — Voice | 8 | A 401-2 — Voice | 8 |
| A 101-2 — Piano | 2 | A 201-2 — Piano | 2 | B 301-2 — Harmony | 4 | B 411-2 — Counterpoint | 4 |
| B 101-2 — Sight Reading | 2 | B 201-2 — Sight Reading | 2 | B 301-2 — Poly. Dictation | 2 | B 421-2 — History of Music | 4 |
| B 101-2 — Ear Training | 2 | B 201-2 — Ear Training | 2 | B 331-2 — Form and Analysis | 4 | C 401-2 — Chorus | 2 |
| B 101-2 — Basic Theory | 2 | B 201-2 — Basic Theory | 2 | C 301-2 — Chorus | 2 | C 401-2 — Music Workshop | 1 |
| B 101-2 — Music Appreciation | 2 | B 201-2 — Harmony | 4 | C 301-2 — Music Workshop | 1 | C 401-2 — Opera Workshop | 1 |
| C 101-2 — Chorus | 2 | C 201-2 — Chorus | 2 | C 301-2 — Opera Workshop | 1 | B 401-2 — Foreign Language (Diction) | 2 |
| C 101-2 — Music Workshop | 1 | C 201-2 — Music Workshop | 1 | B 301-2 — Foreign Language (Diction) | 2 | 311-12 Theology | 4 |
| C 101-2 — Opera Workshop | 1 | C 201-2 — Opera Workshop | 1 | 309-10 Theology | 4 | | |
| 105-6 — Theology | 4 | B 201-2 — Foreign Language (Diction) | 2 | | | | |
| | | 209-10 Theology | 4 | | | | |
| | 26 | | 30 | | 28 | | 26 |

TOTAL 110

* Semester hours per year

** Junior recital

*** Senior recital for certificate

## Major . . . PIANO

## Certificate Course

| FRESHMAN | * | SOPHOMORE | | JUNIOR** | | SENIOR*** | |
|---|---|---|---|---|---|---|---|
| A 101-2 — Piano | 8 | A 201-2 — Piano | 8 | A 301-2 — Piano | 8 | A 401-2 — Piano | 8 |
| B 101-2 — Sight Reading | 2 | B 201-2 — Sight Reading | 2 | B 301-2 — Harmony | 4 | B 411-2 — Counterpoint | 4 |
| B 101-2 — Ear Training | 2 | B 201-2 — Ear Training | 2 | B 301-2 — Poly. Dictation | 2 | B 421-2 — History of Music | 4 |
| B 101-2 — Basic Theory | 2 | B 201-2 — Basic Theory | 2 | B 331-2 — Form and Analysis | 4 | C 401-2 — Chorus | 2 |
| B 101-2 — Music Appreciation | 2 | B 201-2 — Harmony | 4 | C 301-2 — Chorus | 2 | C 401-2 — Music Workshop | 1 |
| C 101-2 — Chorus | 2 | C 201-2 — Chorus | 2 | C 301-2 — Music Workshop | 1 | C 401-2 — Chamber Music | 2 |
| C 101-2 — Music Workshop | 1 | C 201-2 — Music Workshop | 1 | C 301-2 — Chamber Music | 2 | C 401-2 — Accompaniment | 1 |
| 105-6 — Theology | 4 | 209-10 — Theology | 4 | C 301-2 — Accompaniment | 1 | 311-12 Theology | 4 |
| | 23 | | 35 | 309-10 Theology | 4 | | 26 |
| | | | | | 28 | TOTAL 112 | |

* Semester hours per year

** Junior recital

*** Senior recital required for certificate

## Major . . . INSTRUMENTAL MUSIC

**Certificate Course**

| FRESHMAN | * |
|---|---|
| A 101-2 — Major Instrument | 8 |
| A 101-2 — Piano | 2 |
| B 101-2 — Sight Reading | 2 |
| B 101-2 — Ear Training | 2 |
| B 101-2 — Basic Theory | 2 |
| B 101-2 — Music Appreciation | 2 |
| C 101-2 — Orchestra, Band or Chorus | 2 |
| C 101-2 — Music Workshop | 1 |
| 105-6 — Theology | 4 |
| | 25 |

| SOPHOMORE | |
|---|---|
| A 201-2 — Major Instrument | 8 |
| A 201-2 — Piano | 2 |
| B 201-2 — Sight Reading | 2 |
| B 201-2 — Ear Training | 2 |
| B 201-2 — Basic Theory | 2 |
| B 201-2 — Harmony | 4 |
| C 201-2 — Orchestra, Band or Chorus | 2 |
| C 201-2 — Music Workshop | 1 |
| 209-10 — Theology | 4 |
| | 27 |

| JUNIOR** | |
|---|---|
| A 301-2 — Major Instrument | 8 |
| A 301-2 — Minor Instrument | 2 |
| B 301-2 — Harmony | 4 |
| B 301-2 — Poly. Dictation | 2 |
| B 331-2 — Form and Analysis | 4 |
| C 301-2 — Orchestra, Band or Chorus | 2 |
| C 301-2 — Music Workshop | 1 |
| C 301-2 — Chamber Music | 2 |
| 309-10 Theology | 4 |
| | 29 |

| SENIOR*** | |
|---|---|
| A 401-2 — Major Instrument | 8 |
| B 411-2 — Counterpoint | 4 |
| B 441-2 — Orchestration | 4 |
| B 421-2 — History of Music | 4 |
| C 401-2 — Orchestra, Band or Chorus | 2 |
| C 401-2 — Music Workshop | 1 |
| C 401-2 — Chamber Music | 2 |
| 311-12 Theology | 4 |
| | 29 |
| TOTAL | 110 |

* Semester hours per year

** Junior recital

*** Senior recital required for certificate

# Theory (B)

ELLA DE LOS REYES, Mus.M., *Chairman*

SIGHT READING B 101-2 (Fixed Do System)—Sight reading in Treble and Bass Clefs. Sight reading in two voices. *2 hours per week—2 sem. hrs.**

SIGHT READING B 201-2—Study of and sight reading in the seven clefs. Changing of clefs. Rythmic Articulation. *2 hours per week—2 sem. hrs.*

EAR TRAINING B 101-2—Progressive Rhythmic and Melodic dictation. *2 hours per week—2 sem. hrs.*

BASIC THEORY B 101-2—A preliminary course designed to acquaint students with the elements of music. *1 hour per week—2 sem. hrs.*

POLYPHONIC DICTATION B 301-2—Two part dictation. *2 hours per week—2 sem. hrs.*

POLYPHONIC DICTATION B 401-2—Three and four part dictation. *2 hours per week—2 sem. hrs.*

MUSIC APPRECIATION B 101-2—This course is intended for the development of music understanding through intelligent listening to the structure and interpretation of music. *1 hour per week—2 sem. hrs.*

HISTORY OF MUSIC B211-2—

The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. *2 hours per week—4 sem. hrs.*

FORM AND ANALYSIS B 331-2—This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. *2 hours per week—4 sem. hrs.*

HARMONY B 201-2—"The Technique of the Composers". An original course dealing with the real skill needed in writing music and including Harmony, Melody, Rhythm, Style and Form. In the melodic-harmonic language of the classic epoch. *2 hours per week—4 sem. hrs.*

*Per Year

HARMONY B 301-2—Continuation of "The Technique of the Composers", including a survey on the pre-classical language of the 16th century and on the post classical developments.
*2 hours per week—4 sem. hrs.*

COUNTERPOINT B 311-2—Two part counterpoint. All species. Two part invention. Three part counterpoint. All species. Three part invention.
*2 hours per week—4 sem. hrs.*

COUNTERPOINT B 321-2—Two, three and four part counterpoint. All species. The art of variation. The Versicle. The Invention. The Prelude. The Bach Suite.
*2 hours per week—4 sem. hrs.*

FUGUE B 421-2—Two, three and four part fugue.
*2 hours per week—4 sem. hrs.*

COMPOSITION B 311-2—The Song Form. The Lied. The Scherzo. The Rondo. The Sonata Form. The String Quartet. The Symphony. The Concerto. Application of the laws of form to any musical creation. The Opera. The Oratorio. The Cantata. The Symphonic Form and the Modern Suite.
*2 hours per week—4 sem. hrs.*

COMPOSITION B 411-2—Original Compositions.
*2 hours per week—10 sem. hrs.*

INSTRUMENTATION AND ORCHESTRATION B 441-2—Instruction in the theoretical knowledge of strings, woodwind, brass and instruments of percussion.
*2 hours per week—4 sem. hrs.*

ELEMENTARY VOCAL METHODS B 401-2—Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Observation. Sixth, seventh and eighth grade material. Vocal-Elementary School.
*2 hours per week—4 sem. hrs.*

HIGH SCHOOL VOCAL METHODS B 411-2—The teaching of vocal music in the high school. Materials for the chorus and the glee club. Musical entertainment. Hints on the conducting of vocal organizations.
*1 hour per week—2 sem. hrs.*

INSTRUMENTAL METHODS AND MATERIALS B 451-2—The management and administration of instrumental organizations. The techniques of teaching homogeneous and heterogeneous classes. The use of State free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming and equipping bands and orchestras are proposed and solved. Suggestions for successful management are given.
*1 hour per week—2 sem. hrs.*

OBSERVATION AND PRACTICE TEACHING B 441-2—Students enrolled in this course devote at least one semester to directed observation, participation, conference with the supervisor and actual teaching. Not less than forty-five clock hours shall be spent in actual teaching.
*4 sem. hrs.*

CLASS PIANO METHODS B 431-2—This is a required course for all seniors pursuing the Piano Teacher's Course. It is a study of current piano methods and standard correlated material for piano teaching.
*1 hour per week for 2 sem.—2 sem. hrs.*

PIANO PEDAGOGY AND MATERIALS B 421-2—Instruction in class and private piano teaching methods and materials.
*2 sem. hrs.*

# Ensemble (C)

## Chamber Music

ACCOMPANIMENT C 301-2—Students are trained in the art of accompanying by either the Instrumental or Voice teacher to whom they may be assigned.
*2 sem. hrs.*

CHAMBER MUSIC C 301-2—Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. *2 sem. hrs.*

CHAMBER MUSIC C 401-2—Continuation of Chamber Music 301-2.
*2 sem. hrs.*

CONDUCTING C 301-2—Use of the Baton—Conducting of Part song with preparation and conducting at sight. *1 hour per week—2 sem. hrs.*

OPERA WORKSHOP C 401-2—Study of stage routine, operatic roles with dramatic action mise-en-scene. *1 hour per week—2 sem. hrs.*

MUSIC WORKSHOP—A four year course in which students are brought in close contact with music performance designed to promote study and individual research in the various fields of music, stimulated by the experience of hearing, participation and further discussion.

| | |
|---|---|
| *1st Year* | Instrumental Music<br>Vocal Music<br>Instrumental and Vocal Music |
| *2nd Year* | Pre-Classicism<br>Classicism<br>Romanticism |
| *3rd Year* | Modernism and its tendencies |
| *4th Year* | Sacred Music<br>Folkloric Music |

*1 hour per week—1 sem. hr.*

## • Requirements in Applied Music

# Bachelor of Music Degree

## *Piano*

ENTRANCE REQUIREMENTS—To enter the four-year degree course in piano the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, Op. 299, Book I, Heller, Op. 47 and 46 (according to the individual needs of the pupil); Bach, two-part Inventions and compositions corresponding in difficulty to—

Haydn, Sonata No. 11 G major No. 20 (Schirmer);
Mozart, Sonata C major No. 3, F major, No. 13 (Schirmer);
Beethoven, Variation on Nel cor Piu, Sonata Op. 49, No. 1; Op. 14, nos. 1, 2;
Schubert, Impromptu Op. 142, No. 2, etc.

END OF THE SECOND YEAR—At the end of the second year the student should have acquired a technique sufficient to play scales and arpegii in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixths and in various rhythms. He should have acquired some octave technique and should have studied compositions of at least the following grades of difficulty:

Bach, some three-part Inventions.
Bach, at least two preludes and fugues with Well Tempered Clavichord.
Bach, dance forms from French suites and partitas.
Beethoven, sonatas or movements from Sonatas such as Op. 2 No. 1; Op. 14, Nos. 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.
Haydn, sonata E flat, No. 3 (Schirmer), Sonata D major.
Mozart, Sonatas Nos. 1, F major, or 16, A major (Shirmer ed.)
Mendelssohn, Song Without Words—such as "Spring Song," "Hunting Song," etc.
Liszt, "Liebestraum," transcriptions such as "On Wings of Song," "Du Bist die Ruh."
Schubert, Impromptu B. flat.
Chopin, Polonaise C sharp minor, Valse E minor, Nocturne B major, Op. 31 No. 1.
Liszt, Rhapsodies and transcriptions.
Mozart, Sonatas, Fantasias and Concerti.
Schuman, Nocturne F major, Novelette F major, Fantasiestucke.
Some compositions by standard modern composers of corresponding difficulty.

The student should demonstrate his ability to read at sight accompaniments and compositions of moderate difficulty.

END OF FOURTH YEAR—At the end of the fourth year the candidate must have acquired the principles of tone production and velocity and their application to scales, arpegii, chords, octaves and double notes. He must have a repertory comprising the principal classic, romantic and modern compositions which should include such works as:

Bach, English Suites, Partitas, Toccatas, Well Tempered Clavichord.
Beethoven, later sonatas such as Op. 53, 57, and a concerto.
Brahms, Rhapsodie B minor, Sonata F minor.
Chopin, ballades, polonaises, fantasie, barcarolle, scherzi, etudes, preludes and a concerto.
Schumann, Sonata G minor, Faschings-schwank, Carneval, Concerto.
Compositions by standard American and foreign modern composers such as MacDowell, Grieg, Debussy, Ravel, Rachmaninoff and others.

Candidates must have had considerable experience in ensemble and *should be capable sight readers.*

# *Voice*

## Prerequisite for Bachelor of Music
## Voice Major

ENTRANCE REQUIREMENTS—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

END OF THE SECOND YEAR—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggii, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

END OF THE THIRD YEAR—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

END OF THE FOURTH YEAR—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, and Italian plus one year of additional diction is required.

# Organ

ENTRANCE REQUIREMENTS—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozarts sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

END OF THE SECOND YEAR—At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor.
(Ditson Edition) Selections from the Liturgical Year Organ Chorales.
Mendelssohn, Sonatas No. II, IV, V.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue, B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Symphony No. V.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

# Violin

ENTRANCE REQUIREMENTS—To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

END OF SECOND YEAR—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and

phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

## *Orchestral Instruments*

ENTRANCE REQUIREMENTS—The entrance requirements for students of violoncello, viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SECOND YEAR—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

END OF FOURTH YEAR—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear sucessfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

# Bachelor in Music Education

## *General Information*

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

# Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary. While previous Voice Training is not required, Voice Training must be taken during the first three years.

## Prerequisites for Bachelor of Music Education Degree

ENTRANCE REQUIREMENTS—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance examination is required of all students.

END OF THE SECOND YEAR—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

DURING THE FOURTH YEAR—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conduction and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a simple recital.

# Supervisor of Instrumental Music

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be supervisor of instrumental music, a student must complete the courses outlined in the appropriate program listed below.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass. Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the following distribution in the study of these instruments is recommended:

The study of minor instruments will begin in the Sophomore year, according to the following plan:

Those majoring in a Brass Instrument.

FIRST SEMESTER: Brass I (Trumpet or Baritone).

SECOND SEMESTER: Brass II (Trombone, French Horn, Basses).

Those majoring in Wood Wind Instruments:

FIRST SEMESTER: Wood Wind I (Flute, Clarinet, Saxophones, Bass Clarinet).

SECOND SEMESTER: Wood Wind II (Oboe, Bassoon).

JUNIOR YEAR:

Those majoring in Brass Instrument will select:

FIRST SEMESTER: Wood Wind I (Flute, Clarinet, Saxophone, Bass Clarinet).

SECOND SEMESTER: Wood Wind II (Oboe, Bassoon).

Those majoring in a Wood Wind Instrument will select:

FIRST SEMESTER: Brass I (Trumpet, Baritone).

SECOND SEMESTER: Brass II (Trombone, French Horn, Basses).

SENIOR YEAR:

All B.M.E. students must take percussion.

## *Piano Supervisor*

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, B 421-2, 2 semester hours, and class piano methods, B 431-2, 2 semester hours. Other requirements are similar to those enumerated in the other Bachelor of Music Education programs of study.

# Certificate in Music

This course is designed for special students who wish to concentrate their efforts in instrumental, vocal, or theoretical music only.

The length of the Certificate Course is usually four years. However, a student who has advanced training elsewhere may upon examination shorten the prescribed four-year period. The course includes a major subject and related music studies. The Music Theory requirements and the Applied Music requirements are the same for Certificate and Degree Students.

Any high school graduate who holds the above-mentioned Certificate in Music may obtain the degree of Bachelor of Music or the degree of Bachelor of Music Education by completing all other requirements for such a degree.

Those who wish to qualify for the Bachelor of Music Education must satisfy the requirements of the College of Arts and Sciences and the State Board of Education.

A Certificate student does not receive academic credit. However, his marks are recorded and will be translated into semester hours credits if and when the student qualifies himself for college credit and decides to complete his work for a degree.

## Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

# Admission and Registration

METHOD OF ADMISSION—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

ENTRANCE EXAMINATION—The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

According to the results of the examination the student would be: a) admitted b) not admitted c) on probation d) given advanced standing.

ON PROBATION—A student may be admitted on probation for the first semester with the provision that a report be given by the teacher stating whether the student will be eligible to continue.

Upon the advice of the Dean, the student with insufficient preparation will be required to take extra curricular subjects. (preparatory)

ADVANCED STANDING—Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

# Classification of Students

Students in the College of Music are classified as follows:

FULL TIME STUDENTS—Students who are candidates for a degree and who take twelve or more semester hours per semester.

PART TIME STUDENTS—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

CERTIFICATE STUDENT—Students who are candidates not for a degree but for a Certificate in Music which they will receive after the successful completion of the curriculum outlined in this bulletin.

SPECIAL STUDENTS—Students who are working towards neither a degree nor a certificate, but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work. However, they must take regular examinations, and their marks are kept on record.

## Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Necessary or anticipated absences should be declared to the instructor before hand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. *A system of lowering the semester grades of careless students will be applied,* the penalty levied will be commensurate with the number of absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

*Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.*

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

## Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student.

*These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

# Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in Applied Music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (60%-69%); F, failed (below 59%); FE, failure because of excessive absences; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

In all oral and applied examinations the final grade will not be given by the teacher, but by the special committee of examinations appointed by the Dean. This grade will consist of the 40% computed in the system of grading in the University.

4. Quality of Work—A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," no credit is given, but the number of semester hours in courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hour have been earned is considered as the equivalent of one-half of one semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing,

dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is rejuired to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

## Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined below in the Detailed Programs of Studies.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

## Tuition

Fees are paid in two installments during each semester of the scholastic year. During the Fall Semester, 1955, the first installment is due on the date of registration, the second on December 1st. During the Spring Semester, 1956, the first installment is due on the date of registration, the second on April 15th. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

The following are the fees in the College of Music:

## FOR FULL TIME STUDENTS

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|---|---|
| Tuition and basic fees (per semester) | $150.00 |
| Matriculation fee | 5.00 |
| Late registration fee (per semester) | 5.00 |
| Graduate Record Examination Fee | 15.00 |
| Graduation fee | 25.00 |
| Cap and gown deposit (refundable) | 30.00 |
| Observation and practice teaching fee | 30.00 |
| Late or condition examination fee | 2.00 |
| Transcript (after first) | 1.00 |
| Locker rental (per semester) | .50 |
| R.O.T.C. deposit | 20.00 |
| Courses in the College of Arts and Sciences per semester hour | 5.00 |
| *Rental of piano for practice (maximum 3 hours daily)—per year | 10.00 |
| *Rental of organ for practice (maximum 2 hours daily including instruction time—per year | 30.00 |
| Science laboratory fee (per semester) | 15.00 |
| Applied music, thirty one-half hour lessons, depending upon the teacher selected, per semester | $68.00 or $86.00 or $100.00 or 105.00 |
| Diction, fifteen one-half hour lessons, per year | 75.00 |
| Books (approximate) | 50.00 |
| Sundries: mouthpieces, reeds, etc. (approximate) | 20.00 |
| Opera Workshop, per year | 75.00 |

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

## PART TIME STUDENTS

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| Tuition per semester hour | $ 12.00 |
| Registration per semester | 5.00 |
| Matriculation | 5.00 |
| Library fee (per semester) | 5.00 |
| Science laboratory fee (per semester) | 15.00 |
| Observation and practice teaching | 30.00 |
| Late or condition examination fee | 2.00 |
| Transcript (after first) | 1.00 |
| Graduation fee | 25.00 |
| Cap and gown deposit (refundable) | 30.00 |

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by Seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date assigned for it, no matter what the excuse may be. Except for sickness no late examination will be given unless permission is obtained from the Dean prior to the regularly scheduled examination.

*It is requested that all instrumental practice be done in the College of Music under the supervision of the Moderator, unless excused by the Dean.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $9.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $7.00 per semester hour.

Special students do not receive credit in the College. They pay a small registration fee and can pay their tuition on a monthly basis arranged through the secretary in the College of Music.

## Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the Registrar's office for refunds, which will be made as follows:

Within first week of semester ..... 80%

One week to three weeks of semester ..... 60%

Three weeks to five weeks of semester ..... 40%

No refunds after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily joined the Armed Services or are drafted.

STUDENT HOUSING—The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

# Concerts

## Marquette Auditorium

## Faculty

1954

October 18—ROSEMARY ROTOLO, Soprano
*Purcell, Mozart, Wolf, Gounod, Bernal, etc.*

25—ELLA DE LOS REYES, ELIZABETH SCHWARZ and ADOLPH ABBENANTE . . . Chamber Music
*Boccherini, Mozart, Beethoven*

November 8—RUDOLPH PATMAGRIAN, Violinist
*Mozart, Bach, Bloch, Hovhaness, Novacek*

1955

January 16—LOYOLA CONCERT BAND, GEORGE JANSEN, Conductor
*Couperin, Offenbach, Anderson, Strauss, Rogers*

31—ISTVAN NADAS, Pianist
*Beethoven, Schubert*

February 14—MARY TORTORICH, Soprano
*Mozart, Debussy, Ravel, De Falla, Fourdrain, etc.*

28—ELIZABETH SCHWARZ and GUY BERNARD, Two Piano Recital *Bach, Hasse-Bernard, Wachmeister, Barber*

March 14—ORVAL KLOPP, Pianist
*Handel, Beethoven, Chopin, Schumann*

28—LOYOLA BRASS and WOODWIND ENSEMBLES
*Buxtehude, Gabrieli, Taleman, Haydn, Piston, Adler*

April 25—EUGIE PASSERA and ELIZABETH SCHWARZ, Two Piano Recital
PAUL GUMA Clarinetist
*Buxtehude, Mozart, Spohr, Debussy, Barber*

May 8—LOYOLA CONCERT BAND, GEORGE JANSEN, Conductor
*Gounod, Tschaikowsky, Romberg, Sousa*

23—LOYOLA UNIVERSITY CHORUS, ST. LOUIS CATHEDRAL CHOIR and ISTVAN NADAS, Pianist, DR. MIGUEL BERNAL, Conductor
*Victoria, Mozart, Lassus, Chopin, Callens, Bernal*

# Band

1954

| | |
|---|---|
| September | Campus Concert |
| September | Louisiana State Fair Concert |
| December 3 | Basketball Game |
| December 4 | Program for Jesuit Seminary Guild |
| December 5 | Basketball Game |
| December 10 | Basketball Game |
| December 13 | Basketball Game |
| December 18 | Christmas Carol Singing |
| December 19 | Basketball Game |
| December 22 | Basketball Game |
| December 29 | Basketball Game |
| December 30 | Basketball Game |

1955 — Dedication of Field House

| | |
|---|---|
| January 10 | Basketball Game |
| January 14 | Basketball Game |
| January 18 | Basketball Game |
| January 16 | Band Concert |
| January 22 | Basketball Game |
| January 27 | Basketball Game |
| January 28 | Basketball Game |
| January 29 | Dublin Players |
| January 30 | Basketball Game |
| January 31 | Dublin Players |
| February 3 | Basketball Game |
| February 7 | Basketball Game |
| February 11 | Basketball Game |
| February 13 | Basketball Game |
| February 15 | Basketball Game |
| February 19 | Basketball Game |
| February 22 | Basketball Game |
| February 28 | Basketball Game |
| March 30 | Basketball Game |
| April 10 | Program for Opening of Spring Fiesta |
| April 20 | Program for Closing of Spring Fiesta |
| April 22 | Program for New Orleans Archdiocean and La. State Unit of NCMEA, Sixth Annual Festival |
| May 8 | Band Concert |
| May 21 | Night at Loyola |
| May 22 | Night at Loyola |
| May 27 | Program at Veterans Hospital |
| June 1 | Award Night |
| June 4 | Graduation |

* * *

1954

Stage Band Performance with New Orleans Opera Association, "La Boheme and Othello"

| | |
|---|---|
| December 28-30 | Brass Ensemble—American Guild of Organists |
| March 30 | Brass and Woodwind Ensemble |
| April 16-17 | Brass Ensemble Program for Phi Mu Alpha Convention |
| April 27 | Brass Ensemble—La. Chapter—American Guild of Organists, Baton Rouge |

# Opera Workshop

1954
April 19—CAROL CUNNINGHAM, DENNIS BUCHER, RALPH SLIFKIN, BARBARA FAULKNER, JOHN PAQUETTE, LORRAINE NEWSHAM

*Puccini, Mozart, Mascagni, Verdi, Rossini*

ELIZABETH SCHWARZ, Accompanist

1954
May 28—BARBARA FAULKNER, RALPH SLIFKIN, CAROL CUNNINGHAM, DENNIS BUCHER, JOEL MYRES, LORRAINE NEWSHAM, JOHN PAQUETTE

*Mascagni, Leoncavallo, Verdi, Puccini*

ELIZABETH SCHWARZ, Accompanist

# Ensemble

1955
March 1—NEW ORLEANS PHILHARMONIC WOODWIND ENSEMBLE

Harriet, Edwards, John Mack, Paul Schaller, Richard Mackey, Otto Eiffert

*Barthe, Lefebvre, Milhaud, Ravel*

# Loyola Salon

April 19—MARYELLA FARKAS, Soprano and RALPH SLIFKIN, Baritone

*Puccini, Legrenzi, Handel, Donaudy, Thomas, Verdi*

ELIZABETH SCHWARZ, Accompanist

18—BARBARA FAULKNER, Soprano, HARRY THEARD, Tenor

*Handel, Caccini, Carissimi, Puccini, Verdi, Debussy*

ELIZABETH SCHWARZ, Accompanist

# Student Recitals

1954
December 6—JESUIT SEMINARY GUILD.....McAllister Auditorium
John Paquette, Harry Theard, Loyola University Band

21—CHRISTMAS RECITAL.....College Hall
George Koffskey, Ralph Slifkin, Evelyn Merritt
Loyola College of Music Choir

1955

January 18—MUSIC WORKSHOP ..... College Hall
Clifford Wiegand, Henry Barraco, Wanda Laris, Allen Dubus

February 15—MUSIC WORKSHOP ..... College Hall
Carroll Cunningham, Dennis Bucher

April 5—MUSIC WORKSHOP ..... College Hall
Evelyn Bagnetto, Irlee Leclere, Sonata Recital

19—JUNIOR RECITAL ..... College Hall
Ralph Slifkin

May 17—JUNIOR RECITAL ..... College Hall
Harry Theard

# Radio

## Radio Station WWL

DR. MIGUEL BERNAL . . . . . ISTVAN NADAS . . . . . RUDOLPH PATMAGRIAN . . . . . ROBERT CICCARELLI . . . . . ROSEMARY ROTOLO . . . . . BARBARA FAULKNER . . . . . HARRY THEARD . . . . . DENNIS BUCHER . . . . . RALPH SLIFKIN

# Special Events

## Library Exhibits

*"The Jesuits and the Ballet in France"*
Rev. Paul L. Callens, S.J. ..... Loyola University Library

*"Los Tres Galanes de Juana"*—Ballet by Dr. Miguel Bernal
Exhibit of Sketches of this Ballet

Dr. Bernal's Collection of old Manuscripts and Books

## High School Day

Music Exhibit for High School Students ..... College Hall
Arranged by students of the College of Music

## Talent Night

Blue Key Fraternity ..... Municipal Auditorium
Awards won by Carrol Cunningham, Gerald Kimble, John Paquette; Skit by Lloyd Celentano

## "Nite at Loyola"

Phi Mu Alpha Sinfonia ..... Loyola Quadrangle
Pops Concert

# Awards

## Werlein Awards for 1954-55

LORRAINE NEWSHAM '55 *Highest Average*
LORRAINE NEWSHAM '55 *Voice*
ALLEN DUBUS '58 *Piano*
GEORGE BISCHOFF '55 *Trumpet*
CLIFFORD WIEGAND '57 *Clarinet*
PAT HARRIGAN '57 *School Spirit*

## Dean's List

BETTY JOHNSTON
WANDA LARIS
ROBERT MORGAN
CURTIS ROME
JOHN BOURGEOIS
CLARK GIFFIN
ROGER WILLIAMS
RUTH DAIGLE
OLGA SEIFERTH
PATRICK HARRIGAN
CECILE RICHINSE

## • Student Enrollment 1954-55

# Degrees Conferred

JUNE 4, 1955

*Bachelor of Music*

LORRAINE DUREAU NEWSHAM
*Summa Cum Laude*

*Bachelor of Music Education*

DENNIS PHILIP BUCHER

# Enrollment

1954-55

Aldige, Mrs. Mary A.—*Louisiana*

Bagnetto, Jewel E.—*Louisiana*
Ballas, Sylvia—*Louisiana*
Barraco, Henry J.—*Louisiana*
Barraco, Rosemary—*Louisiana*
Bell, Mrs. Doris—*Louisiana*
Bischoff, George R.—*Louisiana*
Bonnette, Jr., Kirby J.—*Louisiana*
Boudreaux, Claude—*Louisiana*
Bourgeois, John R.—*Louisiana*
Bowman, Mrs. Suzanne D.—*Louisiana*
Braden, Gertrude—*Louisiana*
Braud, Bert A.—*Louisiana*
Bucher, Dennis P.—*Louisiana*

Carubba, Bro. Martial—*Mississippi*
Celentano, Lloyd—*Louisiana*
Chaisson, Shirley—*Louisiana*
Cristina, Alfeo—*Louisiana*
Cunningham, Carol M.—*Louisiana*

Daigle, Ruth A.—*Louisiana*
Danner, Alberta—*Louisiana*
Darwin, Eleanor—*Louisiana*
DeBattista, Angela—*Louisiana*
Dell, Imogene—*Louisiana*
Deschamps, Sylvia J.—*Louisiana*
Dubus, Jr., Jules A.—*Louisiana*

Einbinder, Ann—*Florida*

Farris, Mary M.—*Louisiana*
Faulkner, Barbara V.—*Louisiana*
Feamster, Mrs. Janie—*Louisiana*
Fokes, Mary—*Louisiana*
French, Jo Ann—*Louisiana*
Fricke, Irvin R.—*Louisiana*

Gegenheimer, Catherine B.—*Louisiana*
Giffin, Clark W.—*Louisiana*
Ginn, Shirley—*Louisiana*
Godwin, Mrs. Jennie L.—*Louisiana*
Graffagnini, Dorothea, C.—*Louisiana*
Guarino, John—*Louisiana*
Guidroz, Lawrence—*Louisiana*

Hajtas, Rev. Francis—*Louisiana*
Hall, Mrs. Jane—*Louisiana*
Harrigan, William P. III—*Louisiana*
Harrison, Frank R.—*Louisiana*
Hellmers, Carl E.—*Louisiana*
Hellmers, Eva—*Louisiana*
Henkie, Helen—*Louisiana*

Johnston, Elizabeth A.—*Louisiana*

Kelley, Doris J.—*Louisiana*
Kelly, Theresa B.—*Louisiana*
Kimble, Gerald D.—*Louisiana*
Koffskey, George C.—*Louisiana*

Laris, Wanda S.—*Louisiana*
Larre, Earl—*Louisiana*
Laurie, Cecile—*Louisiana*
Leclere, Irlee J.—*Louisiana*
Lillo, Marie—*Louisiana*
Loewenthal, Rose—*Louisiana*

Mansolillo, Adolph F.—*New Jersey*
Martin, Kenneth R.—*Louisiana*
Mauffray, Clifton X.—*Louisiana*
Mayne, Ruth—*Louisiana*
McClure, Jr., Ronald C.—*Louisiana*
McDonald, Charles D.—*Louisiana*
McKinney, Larry—*Louisiana*
Menard, Mary F.—*Louisiana*

## STUDENT ENROLLMENT 1954-55—Continued

Merritt, Evelyn R.—*Louisiana*
Moreno, Sr., Mary Pascal—*Louisiana*
Morgan, Robert N.—*Louisiana*
Murphy, Mary L.—*Louisiana*
Myres, Joel—*Louisiana*

Nava, Sr., Gabriela—*Louisiana*
Newsham, John—*Louisiana*
Newsham, Lorraine L.—*Louisiana*

Osborne, Mrs. Jo Ann—*Louisiana*

Paquette, John—*Louisiana*
Pecoraro, Lawrence—*Louisiana*
Pendarvis, Louis I.—*Louisiana*
Phillips, Lena M.—*Mississippi*

Radosta, Martin—*Louisiana*
Rasch, Donald F.—*Louisiana*
Rauscher, Donald P.—*Georgia*
Reaves, Mrs. Tommie A.—*Louisiana*
Redmann, Kerry—*Louisiana*
Rhea, Claude—*Louisiana*
Ribaul, Rosalie—*Louisiana*
Ricalde, Orlando Solis—*Mexico*
Richard, Jr., Jules F.—*Louisiana*
Richinse, Cecile J.—*Louisiana*
Rodgers, Marguerite M.—*Louisiana*
Rome, Curtis P.—*Louisiana*
Rotolo, Rosemary—*Louisiana*
Russell, Emmet S.—*Louisiana*
Russell, Victoria V.—*Ohio*

Salm, Gretchen L.—*Louisiana*
Salvaggio, Frank—*Louisiana*
Saussaye, Joseph—*Louisiana*
Schexnayder, Thomas F.—*Louisiana*
Seiferth, Olga N.—*Louisiana*
Sens, Jr., Charles Lee—*Louisiana*
Slifkin, Ralph H.—*Louisiana*
Spangenberg, Nicole—*Louisiana*
Stannard, Betty—*Louisiana*
Summers, Virginia—*Louisiana*

Tedesco, William B.—*New York*
Theard, Harry L.—*Louisiana*
Tarantino, Joseph A.—*Louisiana*
Thompson, Sr., Patrick M.—*Louisiana*
Tumminello, Mario—*Louisiana*

Underwood, Carolyn—*Louisiana*

Venus, Margaret—*Louisiana*
Vincent, Elliott W.—*Louisiana*

Wabnig, Gertrude—*Louisiana*
Weber, Burke—*Louisiana*
Wendell, Elmer—*Louisiana*
Wiegand, Clifford L.—*Louisiana*
Williams, Roger O.—*Louisiana*
Williams, Tecla B.—*Louisiana*
Wise, Jeanne—*Louisiana*

## • Faculty Activities 1954-55

### DR. MIGUEL BERNAL

*Music Performed:*

Symphony "Mexico", Tucson Symphony Orchestra, January 18, 1955. Frederic Balasz, Conductor.

Symphony "Mexico", Brazil, June 12, 1955. Eleazar de Carvalho, Conductor.

"Antifonas para Mexico", Suite for SSAA and Piano. Mexican Boys Choir, American Tour. Romano Picutti, Conductor.

"Christmas Kalenda", Cantata for Choir and Organ. Christmas Concert. St. Louis Cathedral, New Orleans, 1955. Dr. Bernal, Conductor.

"Te Deum Jubilar" for Choir and Organ. Easter Concert 1955, St. Louis Cathedral Cathedral Choir, New Orleans. Dr. Bernal, Conductor. Second performance, May 23, 1955, Jesuit High School Auditorium. Dr. Bernal, Conductor.

*Music Published*

"Dedication to Mary", World Library of Sacred Music, 1955.

"Cathedral", Pieces for Organ. Second Edition. Schola Cantorum. Morelia, Mexico, 1955.

"Misa Nupcial", Voice and Organ. Second Edition. Comision Central de Musica, Sagrada, Mexico.

"The Ancient City", Piano Suite. Peer International Corporation, 1955.

"Carteles", Piano Suite. Peer International Corporation 1955.

*Articles Published:*

"Why did Palestrina Dedicate his Mass to Pope Marcellus?" Caecilia, April, 1955.

"The Interpretation of Vocal Classical Polyphony". Caecilia, January, 1955. Caecilia, January, 1955.

"Sacred Music in Mexico", Liturgical Arts, 1955.

*Appointments:*

Chairman of the Committee for the 1954-55 Benjamin Award. Member of the Editorial Staff of Caecilia Magazine, 1954. Organ Recital, June 27, 1954, Mandeville, Louisiana.

### ISTVAN NADAS

Town Hall Recital, New York, October 4, 1954.
*Beethoven, Schubert, Chopin, Liszt, Prokofieff*

Recording for Period Record Company.
*Hammerklavier Sonata, Beethoven, Op. 106.*
*Fantasia in C Major, Op. 15 Schubert*
*Sonata E Major Op. 109, Beethoven*
*Moments Musicaux, Schubert*

### Guy F. Bernard

"Suite for Band", composed by Mr. Bernard and played by Louisiana State University Symphonic Band, Bruce Jones conducting for Music Educators Convention, February 25, 1955, Baton Rouge, Louisiana.

Cadenza to Mozart Concerto in E *b* Major (K365) for two pianos. Played by Lawrence Rhorer and Kathleen Allums, with McNeese College Chamber Orchestra. McNeese State College, Lake Charles, Louisiana. Friday May 13, 1955.

"Reflection" for two Pianos.

Arrangements for two pianos: Der Monch by Hasse, David and Goliath by Kuhnau and Concerto in F Minor, Bach. Played by Guy Bernard and Elizabeth Schwarz, Monday, February 28, 1955, Marquette Auditorium, Loyola University.

### Mary Tortorich

Sang role of Mary in "L'enfance du Christ" by Berlioz, December 5th, 1954, St. Matthias Church.

Program of Sacred Music, New Orleans Music Teachers' Association February 15, 1955, First Baptist Church.

"Les Penitents en Maillots Roses" by Henri Sauguet at Louisiana State University's Twelfth Festival of Contemporary Music, April 13, 1955.

### Joseph H. Bloemer

Appointed Representative of Gregorian Institute in South Eastern United States, April, 1955.

# LOYOLA UNIVERSITY BULLETIN

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## *Loyola University*

Incorporated April 15, 1952. Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Loyola University College of Music
6363 ST. CHARLES AVENUE
New Orleans 18, Louisiana

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